

were you, paw, who had sinned?" she says to her daughter. "there could be no forgiveness. The only course for such a woman is to follow her lover." "Don't you agree with me?" she asks Darley, and he replies, "Absolutely." From that moment the man is iron and the curtain falls upon a situation which nothing can remedy. At the St. James George Alexander is the Darley. He gives a capable performance while those who saw the French production declare that Madame La Barry's portrayal of the wife is even more impressive than that of Mlle. Brandes, by whom the part was created. "The Man of the Moment" will furnish some American players with uncommon opportunities.

It is just possible that London, now slowly recovering from the effect of a "Hamlet" epidemic, will bring his face to the public in the person of "Richard III." When Irving, the younger, who started at the "Hamlet" boom, ended his season at the Adelphi, recently, he announced that his next Shakespearean venture probably would be a revival of "Richard." And now Martin Harvey, who

also essayed the Dane, declares that he, too, is anxious to appear as the hump-backed monarch, and has planned the part steadily and probably would want to be in the swim, and so the thing might go on until eventually there were as many Richards as there were Richmonds "in the field."

Max Beersohn has been protesting against the "stage American" as known to the British public, apropo of Lewis Waller's recent appearance as "Hawthorne, U. S. A." Says Max: "A ridiculous stock figure has for many years been the English stage for American men—always bland, always cool, always resourceful, but never with dreadful funiments in the manner of Max Adler. Thirty years ago, before the development of steamship navigation, it was natural enough that English playwrights should be content with this material. But nowadays, when London, through its very size, is overflowing with real Americans, it is naturally seem strange that our playwrights can give us nothing better than this one old battered similitude."

CURTIS BROWN,

WESTWARD TREND OF AMERICAN MUSIC.

Special Correspondence.

BOSTON, June 19.—Is the musical center of America moving west?

Mr. Conried, director of the Metropolitan Opera company of New York, lately contended that so far as attendance at opera is concerned, San Francisco is far more enthusiastic than Boston. Furthermore, only the other day it was announced that the orchestra conducted by Mr. Walter Damrosch would, after a brief outdoor season in New York, go to Chicago, where larger and surer patronage would be found. Immediately some loyal Goethamites set up the cry that Mr. Damrosch would do well if he stayed at home, but to this it was replied that the Chicago engagement was a guaranteed success and that the Western city stands ready to support not only the Damrosch orchestra but half a dozen other equally good organizations during the summer season.

Again, Miss Calve, the incomparable Carmen, said upon her return to Europe after her last season in this country, that while the east has the best institutions the west has the best sentiment. More recently Mme. Melba, the greatest singer of the century, has even gone to America, the world, remarking that on the whole she much preferred a tour through the United States to a season of opera in New York. "You see," she explained, "it is like making new friends to go to a western city. There is something par-

ticularly inspiring in the atmosphere, and the people of the west are so frankly interested in music, too. They remind me of children, they are so in their appreciation, and I know that eastern cities like Boston and New York are doing the most credit work for the musical art. They have the prestige—the schools and the teachers and the equipment. But so far as the future is concerned, I should make the guess that the west is likely to make the greatest progress."

What the great musical schools show in the New England Conservatory of Music, in this city, was in the beginning, as its name implies, mainly a local concern. Its founder, the late Dr. Ebenezer Tourjée, introduced into America in 1883 the conservatory system of music education for the benefit of young people in the far-eastern part of the country. At that time no city in the country presumed to claim the title of musical center. Great singers from abroad visited all the important places east of the Mississippi, but bona fide musical institutions outside of the local singing societies and bands were few and insignificant. It had occurred to Dr. Tourjée that it was time for America to let go the artistic ariettes strings of Europe. Yet so slow was the public support to rally around him that not until 1870 was he ready to have his New England Conservatory of Music incorporated by the Massachusetts legislature.

According to the latest summary of the constitution 23 of its students come from California, 19 from Colorado, nine from Nebraska, three from Nevada, the sandy roads to the cemetery will

require about two weeks. When the boulder is placed in position, there will be a memorial service over the grave of the actor.

Cured of Bright's Disease.

M. Robert O. Burke, Elmhurst, N. Y., writes: "Before I started to use Felsely's Kidney Cure I had been ill twelve to twenty times a night, and I was all bloated up with dropsy and my eyesight was so impaired I could scarcely see one of my family across the room. I began taking the cure, when, friend recommended Felsely's Kidney Cure. One cent bottle worked wonders and before I had taken the third bottle I had been well, as well as other symptoms of Bright's disease." Told by F. J. Hill.

Salt Lake Mixed Quartette, Saltair, Sunday, July 23. Concert 1:30 p. m.

CONCERT.

Saltair, Sunday, July 23, 1905.

CHRISTENSEN'S ORCHESTRA.

On P. C. CHRISTENSEN, Conductor.

On lower floor of Pavilion, Music intermission until 10:30.

Program 120.

1 Selection, "Prince of Pusen" ...Lieder

2 Mixed Quartette "Lost Chord" ...Sullivan

3 Gounod's "Ariette" ...Gounod

4 Contralto Solo "My Heart in Thy Sweet Voice" ...Miss Signed Pedersen

5 Fantasy on "My Old Kentucky Home" ...Longley

6 Bass Solo "Down Deep Within the Cellar" ...M. J. Willard Spurr

7 March "The Diplomat" ...Sousa

8 Selection "Wizard of the Nile" ...Herbert

9 Mixed Quartette "Midnight" ...Sullivan

10 Tenor Solo "The Element" ...Mozart

11 Tenor Solo "Alone" ...Rabin

12 Selection "Il Giudizio" ...Macerante

13 Soprano Solo "Meditation" ...Chamay

14 March "Across the Hot Sands" ...Lerman

The tornado is a ghost of wind that rolls around like a top, sometimes the wind is strong, sometimes it is weak, the earth where nobody can't see it, when we don't know whether it's a tornado or just a ordinary breeze, but when it strike the earth it upsets everybody's houses and calculations where it hits, the difference in a tornado and a ship is the way it blows. The tornado has more strength and steady, like a team of good Mop-pulls. The tornado whirls around like

THE GIRLS OF YESTERDAY.

Where are the girls of yesterday?

They are the girls of to-day.

The ones that we know.

When the heavens were blue.

To our boyhood's rustic days.

Where are the girls of yesterday?

The girls of to-day.

With the stars aglow.

For the comitted love.

On cheering each Sunday from church?

Where are the girls of yesterday?

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